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in an edition brought out by the renowned Homeric scholar, F. A. WOLFF, with a short account of the author's life in English. "A copy of this would be a bibliographical curiosity, since all the efforts of WOLFF's biographer to recover one have been unsuccessful" (see 'Essays by the late MARK PATTISON,' vol. i, 352).

In his comments upon SIR JOHN DENHAM'S 'Cooper's Hill' (p. 4), MR. GOSSE pronounces it the earliest topographical poem in our literature which possesses "a distinctly national interest." MR. GOSSE has assuredly not overlooked the 'Polyolbion' by MICHAEL DRAYTON, the countryman and contemporary of SHAKESPEARE, whose 'Nymphidia' is so suggestive of Puck and "The Midsummer's Night's Dream;" or does he consider the 'Polyolbion,' the first part of which appeared in 1612-13, as lacking in "national interest"? We fail to discover in MR. GOSSE'S narrative any allusion to LADY CHARLOTTE LENNOX, the friend, we believe, of DR. JOHNSON, and probably the first lady critic or commentator upon SHAKESPEARE, the precursor of the MRS. CLARKES and the MRS. JAMESONS of our own century.

In the passages cited from DRYDEN'S 'Conquest of Granada' (pp. 43-44), the lines beginning,

"Fair though you are
As summer mornings, and your eyes more bright
Than stars that twinkle in a winter's night,"

the evident imitation of The Prologue to the Canterbury Tales, lines 267-8, might have been pointed out with profit to the student:

"His eyghen twynkled in his heed aright
As don the sterres in the frosty night,"

Perhaps the most conspicuous of all MR. GOSSE'S omissions is to be found in his sketch of BISHOP WILKINS, for whom he seems to entertain a cordial and, we doubt not, a just admiration. It is all the more remarkable, then, that we do not find the slightest hint of the Bishop's famous scheme for the establishment of a universal language, especially in view of the fact that such schemes are exercising the ingenuity of philologists in our own day.

We do not precisely understand how MR. GOSSE makes out THEOBALD "both dull

and a dunce." Has MR. GOSSE formed his estimate upon POPE'S famous line, as the popular estimate of SKELTON is, or was until of late, based upon one of his trenchant denunciations? Some of THEOBALD'S Shakespearian emendations surely redeem him from the charge of invincible dulness.

Much has been said of the resemblance between the plan of DR. JOHNSON'S 'Rasselas,' and TENNYSON'S 'Princess.' MR. GOSSE perhaps does not consider the likeness sufficiently marked to demand special comment, as he makes no allusion to it.

We think that it would have contributed essentially to the charm and the suggestiveness of MR. GOSSE'S narrative, had he traced the specific influence of Queen Anne's time, our so-called Augustan Age, upon the literary character of our own epoch. MACAULAY, MATTHEW ARNOLD, MARK PATTISON, were all in large measure the products of its influence; they seem in some sort to have been survivals or at least reproductions of it. MACAULAY'S literary sympathies lay principally in this era, and his inspiration descended from it. The same is in great degree true of MARK PATTISON, as every reader of his essays and his edition of POPE is fully aware.

In the sketch of EUSTACE BUDGELL (p. 190) there is no mention of the famous lines attributed to him, nor the deplorable circumstances under which they are said to have been written. We refer to the well-known quotation:

"What Cato did and Addison approved,
Cannot be wrong."

We fail to find a special account of the Shakespearian revival during the eighteenth century, so admirably described by LECKY in his 'England in the Eighteenth Century,' a work from which we think MR. GOSSE might have drawn more than one valuable suggestion.

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Selections from Wordsworth. With Notes by A. J. GEORGE, M. A. Boston: D. C. Heath & Co. 1889.

It is not enough to say that WORDSWORTH'S poems lend themselves especially well to selection: we may go further and say that in no

other way can the poet be appreciated and enjoyed. The most zealous Wordsworthian will admit that there are wide desert tracts and stretches of prosaic flats in the master's work which he does not greatly care to traverse a second time, preferring to turn at once to his choice favorites. The fact is, WORDSWORTH'S peculiar isolation of soul, his habit of taking himself as his standard and writing for himself, made the poet do himself injustice. Because a scene, a trivial incident, an insignificant or commonplace person, awakened in his soul solemn and poetic emotion—because in the distress of Alice Fell for her spoiled cloak, or in that of the cripple whose penny is so coolly appropriated by Andrew Jones, the poet feels the anguish of all the weak, the helpless, and the suffering—he thinks that we, his readers, must necessarily feel it, too,—must be Wordsworths.

But we cannot all be Wordsworths, more's the pity; and being as we are, can only enjoy so much of his poetry as we find appeals to us: the rest either leaves us cold, or, what is worse, produces weariness and distaste. It is emphatically a case where the half is more than the whole.

The volume of selections before us is made with excellent taste. We miss none of our favorites, we find nothing that is not good. The notes, chiefly explaining under what circumstances the several poems were written, and to a great extent made by the poet himself, are very helpful.

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Le Bourgeois Gentilhomme, comédie en cinq actes, with profuse Historical, Philological, Idiomatical and Descriptive Notes by SCHELE DE VERE PH. D., LL. D. New York: W. R. Jenkins, 1888. 12mo, pp. 138.

The above-mentioned book is the third number of the *Classiques français*, published by Mr. Jenkins. It is the best and handiest edition of this masterpiece of French comedy that I know. The notes, covering in all thirty pages, contain a great amount of necessary and valuable information. However, what has been said of the editor's edition of 'L'Avare' (MOD. LANG. NOTES iv, p. 191) must be re-

peated here: "The language of the notes is frequently very blind, and conveys unintentionally a wrong impression." The following is a list of the corrections that suggested themselves to me while glancing over the book.

Page 8-2. "*Que je lui ai fait composer*, *composer* with two objects, *que* the direct, and *lui* the indirect object." This is not entirely correct; *lui* is what TOBLER calls a dative of participation; cf. TOBLER, 'Vermischte Beiträge,' p. 167 ff.—8-30. "*Savoir*, originally to have good taste." *SAPERE* in Latin already meant 'to know, to understand.'—8-32. "*Oui*, from the Old French *oil*, contracted from *HOC ILLUD* (that is it)." This is really an unpardonable mistake, and does not call for further comment; cf. TODD, MOD. LANG. NOTES ii, p. 117.—9-22. *y* would not be substituted for *pour lui* in the phrase "*l'intérêt est quelque chose de si bas, qu'il ne faut jamais qu'un honnête homme montre pour lui de l'attachement*."—21-4. "*Touchez-moi. Moi* is redundant;" *moi* is the ethical dative expressing the idea of the English possessive adjective before the noun.—31-12. "*Je voudrais lui mettre*. I should like to say to him," to her.—31-34. "*on peut les mettre*. We might say"—better, one might arrange them.—34-3. "*Est-ce qu'il faut dire cela?* Have you to be told such things?" Must this be specified?—34-9. "*Qui est donc bien?* Then it is all right so?" This is no question.—34-17. "*Rien de plus juste*. Nothing more becoming."—Anything, etc.—35-26. Change "that comes from" to, what it means to dress, etc.—37-4. "*Que j'aïlle un peu montrer*. As I am going to show." That I may show.—39-13. "*Au nez*. Before my face." In my face.—41-9. "*En âge d'être pourvue (d'un mari)*." *Pourvoir* is an active verb, and as such means 'to provide for.' The idea *d'un mari* is not implied, the meaning is more general; cf. LITTRÉ, s. v.—43-18. "*Envoyer promener*, instead of *se promener*." This remark is misleading; *promener* in this expression is used absolutely; cf. LITTRÉ, s. v. The reflexive pronoun is expressed only when no other object is given, cf. *On dit qu'il a permission d'aller se promener dans ses abbayes; on aurait dû l'envoyer promener quatre ans plutôt*. D'ALEMBERT, 'Lett. à Volt.'; LITTRÉ, l. c.—